The Acadian Bicentennial Celebration will begin its program January 1, 1955. The climax of the statewide activities will be the Acadian Bicentennial Folk Festival in October at Longfellow-Evangeline Park in St. Martinville, the home of the Evangeline Oak and the Evangeline Tomb.

Plans will be in the hands of leaders by January 1, 1955. It is hoped that activity will begin then and continue in various schools, communities and parish fairs and festivals of the state through October of 1955.

Here, we give suggestions and the listing of titles of some of the songs, music, dances, legends, folktales and other lore to help leaders find authentic material in their communities. This is especially necessary to guide leaders in selecting materials from oral sources, since not many books have been published including folk songs, music, dances and legends. Even though such books were easily available, it seems wise now to encourage those who have inherited folk songs, music and other lore from forefathers to hand it down to present generations with the hope that they will transmit it to the next generation.

Of course, we merely indicate the kinds of folklore in which we are most interested; other folk songs, dances and tales of the same general type will be used in community and state programs.

Program Has Two Parts

1. The Acadian Bicentennial Folk Festival at St. Martinville.

2. Folk festivals and other local folk activities in various communities and parishes of the state.

While French folk traditions from southern Louisiana will be especially featured, the folklore from Great Britain, Ireland and that which grew up, or has long been used in northern Louisiana, will also be included.
COMMON BONDS

There is more to the folk song than the tune, more to the folk dance than its form, more to the myth than the tale it tells. In our traditional expressions are recorded the social life of early America, and a growing, changing, later America. They reflect the living history of our country—the struggles and joys we have had together in establishing a Nation. Through them we glimpse the life of native lands from which our people came.

For the first several years, National Folk Festival leaders saw only the color, variety, and what they thought to be the differences in the folk songs, music and dances of the many ethnic groups that make up our country; but as time has passed it has become evident that there is a universal pattern into which many of the folk expressions fall, regardless of the race or nationality of their creators. Many of the folk dances from different countries reach back to a common origin in the long remembered past; many of the folk songs of all peoples have the same general themes; and the dance patterns follow the same old familiar forms of the line, circle and square.

Of course, there are differences which we must recognize. The inexplicable spirit which somehow reveals itself as characteristic of different races and nationalities, influences the details of execution. There are colorful costumes typical of each country; and other differences which we cannot deny; but the similarity in origin, subject matter and pattern of our basic cultural heritages make us believe that the peoples themselves, the world over, are much more alike than we have made ourselves believe -- a truth which should be more universally known today.
Even before the boundary lines were fixed between Canada and the United States, French voyagers paddled their way from the St. Lawrence River down the Mississippi to New Orleans. They sang to keep up their spirits as they ventured in new waters, claiming the land for the Crown of France. Later, fur traders and lumberjacks traded songs across the borders; but the early individual adventurers were "rolling stones" and had little influence in transplanting the folk traditions of France in the new land.

However, as French families and groups came to make their homes here in the United States---some directly from France, others by way of Canada---their folk songs, dances, legends and other lore began to take root. Early French settlers, with their gaiety and Latin love of life, added color and Old World charm to their settlements, which was lacking in the more puritanical Anglo-Saxon communities of frontier America. From pioneer days until now, wherever the French people have settled in any considerable number --- in New Orleans, St. Louis, New England, and northwestern states --- their influence in language, customs and culture is still felt.

If Louisiana had no recorded history, much of it could be traced by the still flourishing folk songs, music, dances, legends, traditional customs and superstitions, and other lore handed down traditionally from one generation to the next by its people of varied cultural backgrounds. However, it is evident now that in Louisiana, as in all other states, a new civilization is sounding the death knell of many of the deeply-rooted folk traditions of a simpler, gentler America.

Acadian bicentennial leaders feel that this year, as Louisiana looks back to the Acadians' past two hundred years in history, is a good time to make all effort to revive and replant the rich heritages of French folklore, which serve as strong bonds to Old France, Canada and French people everywhere. Besides, such a revival of French language and folk traditions in the United States keeps alive one of the most important cultures of the world, to add richness to our own cultural mosaic.

Canada Led Way Collecting

Our collectors were late in beginning their work in gathering French folk songs. Even when Ernest Gagnon published his small collection, "Chansons Populaires du Canada," in Canada in 1908, many had passed from the scene there. But since then more than ten thousand versions of songs have been recorded by Marius Barbeau and his collaborators, many of which can be found in our country. But comparable over-all study of these songs has not been made in the United States.

Mr. Barbeau says:
Folk songs were once a feature of the daily life of the French Canadians. They were as familiar as barley-bread to the home-keeping villagers of Quebec, Acadia, Detroit and Louisiana. They escorted the fur traders in their early explorations across the continent, and enlivened the echoes whenever the lumberjacks and the raftsmen appeared on the eastern Canadian rivers. Threshing and winnowing in the barn moved on to the rhythm of work tunes, as did spinning, weaving, beating the wash, or rocking the cradle by the fireside. Children, lovers, mothers, workers, drinkers—all had their songs. The folk singers were talented; their memory was prolific; their stock of songs was novel and inexhaustible."

The songs included in "Folk Songs of Old Quebec" are:

La Plaunie du Coureur des Bois  
Le Prince d'Orange  
Le Prince Eugene  
Le Retour du Soldat  
A la Claire Fontaine  
La Rose Blanche  
Germin  
La Nourrice du Roi  

Dans les Houbens  
Le Miracle du Nouveau-ne  
Rossignolet Sauvage  
Qui n'a pas d'Amour  
La-Haut sur ces Montagnes  
Dame Lombarde (seven melodies)  
Renaud

Folk Songs Along Bayou Teche--Other French Settlements

Irene Theresa Whitfield has gathered the songs of the French in Louisiana; Cecelia Ray Berry has published those collected by Anna C. O'Flynn which have been sung by the French people around Vincennes, Indiana since early fur traders and families from Canada and the Louisiana Territory established on the banks of the Wabash River "Old Post Vincennes" in the early part of the 18th century. These collections include ballads, love, play, party, religious, and work songs, carols, lullabies, complaintes, pastourelles and humorous ditties. Somewhere the creations of the early French troubadours were brought to North America as early as the 17th century; others were later importations. Here they have been adapted and changed, and new songs have grown up on the old patterns and tunes.

Miss Whitfield included the following songs in "Louisiana Folk Songs"(2) collected twenty years ago. Her synopsis of the book follows:

"The songs are classified according to the type of French dialect in which they are sung.

(1) "Folk Songs of Old Quebec", Bulletin 75, National Museum, Ottawa, Canada. This valuable book is available from the Museum for 25¢.
(2) Miss Whitfield's book is out of print. It is hoped that within a few months it will be republished by Louisiana State University, Baton Rouge.
I. Louisiana-French Folk Songs
   A. Most of the Louisiana-French folk songs were brought directly from France and have many things in common with Canadian-French folklore.
      1. Songs about sheep and a shepherdess
         a. "Mon père avait cinq cents moutons"
      2. Lullabies
         a. "C'est la poulette blanche"
      3. Songs of love and marriage
         a. "On a beau dis"e"
         b. "La madame, donnez-moi hida"
         c. "J'ai fait une belle trois jours, trois jours"
         d. "Frappe et puis frappe"
      4. Miscellaneous songs
         a. "O! J'ai passe le long du bois"
         b. "Le temps file"
         c. "Charmant Billie"

II. "Cajun" Folk Songs
   A. The "Cajun" songs are native. They were developed here as people lived—courted, married, fought the battles of life and together faced the battles of the War Between the States and the last two World Wars.
      1. Songs of love and marriage
         a. "La valse de la Grand Chenier"
         b. "Bye bye, Fedora"
         c. "Ton ti bec est doux"
         d. "Jolie Blonde"
         e. "La valse des Creoles"
      2. Songs in which the lover goes to Texas
         a. "Waltz from Calcasieu Parish"
         b. "Quand je suis parti pour le Texas"
      3. Songs about animals
         a. "Saute crapaud"
         b. "Les Maringouins ont tout mange ma belle"
      4. Songs from the Civil War
         a. "Je vais mourir sons revoir a mes vieux peres"
      5. Miscellaneous songs
         a. "Et ou c'est que te es parti?"

III. Creole Folk Songs
   A. The Creole songs were developed here; but unlike those of "Cajun" French, they use the Creole patois. The songs are short and often highly emotional.
      1. Songs of love and marriage
         a. "Moi l'aime toi, chere"
         b. "Fais to ti paquet"
      2. Songs of satire and ridicule
         a. "Michie Baziro"
b. "Cribisse! Cribisse!"

c. "O! Josephine"

3. Songs from the Civil War

a. "Moluron! He!"

b. "Miseu qui mene le negre dans bois"

4. Songs mentioning food

a. "Suzette, la bonne enfant"

b. "Jambalaya gate"

c. "O! Caitanne"

Songs Popular Around St. Martinville

Can you find any of the following songs and tunes?

"En Rocalont"
"Nanette"
"Hip et Tyho"
"En Roulant Ma Boule"
"Les Raftsmen"
"Alouette"

"J'ai passe devant la porte"
"Valse a deux temps"
"Ne Buvez plus Jamais"
"Azema a la Megrin"
"Allons a Lafayete"

Theriot-Brandon Folk Song Collection

Marie Theriot of S. L. I., Lafayette, has long been collecting the French folk songs in Louisiana. Elizabeth Brandon of the University of Houston is now working on a thesis based on her recent folk song findings in Louisiana. Some of their songs are listed below. A number have also been found by Mr. Barbeau in Canada. How many singers who know these songs can we find for festival programs?

"Les deux Maris"
"La delaisse"
"J'ai cueilli la belle Rose"
"Si l'amour prendrait racine"
"Le premier jour de mai"
"Je suis ne dans l'mois d'Octob"
"Buvons, buvons chers amis"
"Si j'avais la cravate"
"Y avait une boiteuse"

"La belle Creole"
"Petit Papillon Volage"
"Dedans Paris"
"Rossignolet sauvage"
"Je m'suis leve trois heures avant le jour"
"Je m'en irai voir mon aimable Brunette"
"Vers l'arrivee de France"
"J'ai passe une petite maison neuve"
"Le mariage de la Caille et la Perdrix"

Folk Dances--Bands--Musical Instruments

French folk songs are much more popular in French communities today, than are the folk dances. In our vagabonding around the country in connection with National Folk Festivals, we have found the songs much alive in Louisiana;
Great enthusiasm was aroused in the old French traditions among the Acadians in Louisiana through the "Assemblies Francaise" conducted for a number of years by Louise Olivier for Louisiana State University. Although she found singers on every hand, those who remembered any of the old dances were much more scarce.

Miss Olivier states that in 1890 a Mr. Delahoussaye from St. Martinville organized a band at Arnaudville, consisting of a tuba, violin, clarinet, cornet, bass violin and drum. Balls for which they played consisted of seven dances. Among local people who attended these socials in 1890 in Arnaudville were the Durios, Delacroix, Morroghs and Rogers. How many of these families still know the dances?

<table>
<thead>
<tr>
<th>The Minuet</th>
<th>Polkas</th>
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<tr>
<td>Varieties</td>
<td>Les Lanciers</td>
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<tr>
<td>Mazurkas</td>
<td>Two-Step</td>
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Wade and Charley Bernard of St. Martinville still know these dances and have the old-time band. Classes of young and old are now being formed to carry on revival for next year.

Another kind of Acadian band, which Ovey Broussard and family of New Iberia brought to a National Folk Festival in Washington, D. C., consisted of the triangle, guitar, fiddle and accordion. The combination of instruments makes a fine band, one easy to assemble. Let's try in various parishes to organize more bands like this.

French Folk Tales

Louisiana abounds in French folk tales. Alcee Fortier, Corrine Saucier and a few others have collected the tales. Calvin Claudel of Chalmette has a splendid collection ready to be published. How many tale tellers can be found who know the tales in the following classifications from Mr. Claudel's "Louisiana French Folk Tales"?

**Tales of Foolish John and other numbskulls:**

- Foolish John and the Errands
- Foolish John, the Cowhide
- Seven Lost Men
- The World of Fools
- Three Irishmen
- Foolish John and the Washpot
- Foolish John, the Dollars and the Frogs
- Wait a Second!
- The Irishmen and the Frogs
- The Old Bachelor
<table>
<thead>
<tr>
<th>Tales of Bouqui and Lapin and other animals:</th>
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<tbody>
<tr>
<td>Bouqui and Lapin in the Smokehouse</td>
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<td>Bouqui and Lapin, the Magic Door</td>
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<td>Bouqui and Lapin, the Farm</td>
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<td>Lapin and Bear, Lapin plays dead</td>
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<td>Lapin and Alligator</td>
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<td>Bouqui and Lapin, the Cabbage Patch</td>
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<td>The Famished Bear</td>
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<tr>
<td>Mr. Lion makes a Mistake</td>
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<td>The Turtle and the Deer</td>
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<td>The Roach and the Hen</td>
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<tr>
<td>Bouqui and Lapin: the Tarbaby</td>
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<td>Bouqui and Lapin, the Tub of Butter</td>
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<td>Bouqui and Lapin and the Sack of Peas</td>
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<tr>
<td>The Ball at Mr. Deer’s</td>
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<tr>
<td>Comrade Lapin, why his Tail is short</td>
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<tr>
<td>Bouqui and Lapin, the Pea Patch</td>
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<td>The Five Little Pigs</td>
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<td>Deer and Frog</td>
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<td>The Firefly and the Tortoise</td>
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<td>The Cat and the Mouse</td>
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<tr>
<th>Tales of Little John, Jack and Golden Hair:</th>
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<tbody>
<tr>
<td>Little John and the Seven Giants</td>
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<tr>
<td>Little John and the Devil</td>
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<td>Souless Body</td>
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<td>Little John and the Giant</td>
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<td>Thumbkin</td>
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<td>Little Golden Hair</td>
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<td>Little John Fearless</td>
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<td>John and His Big Club</td>
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<tr>
<th>Tales of Cinderella and other heroines:</th>
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<tr>
<td>Cinderella</td>
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<td>The Frog</td>
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<td>Bluebeard</td>
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<td>Sleeping Beauty</td>
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<td>Julie Julienne</td>
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<td>The Dancing Princesses</td>
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<td>Golden Star</td>
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<td>Snow Bella</td>
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<td>Bonny Belle and the Drake Prince</td>
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<td>The Real Princess</td>
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<th>The Master Thief and Rascal Type:</th>
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<tbody>
<tr>
<td>Frank Rascal</td>
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<td>The Breakfast</td>
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<tr>
<td>Hunchback</td>
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<td>The Card Players and the Devil</td>
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<tr>
<td>The Oxen on All Saints’ Eve</td>
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<td>The Plantation Bell</td>
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<td>The Diviner</td>
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<td>The Divining Buzzard</td>
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<tr>
<td>Valsin, Decomine and Jacob</td>
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<tr>
<td>The Body that Talked</td>
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<td>Stolen Pig</td>
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<td>Roclos</td>
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<tr>
<th>Miscellaneous Folk Tales:</th>
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<tbody>
<tr>
<td>The Little Bird</td>
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<td>The Woman Will O’The Wisp</td>
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<td>The Snake and the Plowman</td>
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<tr>
<td>Thumbkin</td>
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<tr>
<td>The Poor Hunter</td>
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<tr>
<td>The Jack O’Lantern</td>
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<tr>
<td>A Man and His Lion</td>
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<tr>
<td>The Frog and the Princess</td>
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<tr>
<td>Minette and her Little Wheels</td>
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<tr>
<td>The Man and the Indians</td>
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</tbody>
</table>
Folk Tunes For Bands

French folk tunes, Negro and other folk tunes are suggested for the bands which will take part in the Acadian Folk Festival at St. Martinville. It is hoped that all fairs and festivals will also encourage their use next year.

French folk tunes used by bands at the Sugar Cane Festival in New Iberia were:

"Mon Pere M'a Donne Un Mari"  "J'ai Du Bon Tabac Dans Ma Tabatierre"
"Le Bon Roi Dagobert"        "Le Petit Navire"
"Fais Dodo Colas Mon Petit Frere"  "Au Clair De La Lune"
"Sur Le Pont D'Avignon"        "Petit Papa C'est Aujourd'hui Ta Fete"
"Saves Vous Planter Les Choux"  "Le Reveil De La Louisiane"
"Frere Jacques"                 "Malbrough S'en Va T'en Guerre"

Folk Customs

Since the Acadian Folk Festival will be the final bicentennial celebration, it is hoped that some of the significant customs of fairs and festivals of the state can be brought to St. Martinville.

What others besides those listed should we try for?

French Wedding  Pre-Lenten Ceremonies
Tournoi               Charivari
St. Joseph's Altar  Blessing of the Shrimp Fleet
Blessing of the Crops Hungarian Harvest Festival
Quadrille on Horseback Running the Mardi Gras
Italian Festa Scene  Guignolee, an ancient French custom

Spanish Folk Traditions

Since the days when Onate established the first permanent Spanish settlement in the southwest, that region has felt the strong influence of the Spanish cultures, as the southeast has been influenced by British heritages since early days.

Spain's flag flew over Louisiana during its "golden age," when Spanish traditions, religious and secular, were being transplanted in South America, Mexico and other parts of the world, as well as in Louisiana and what is now southwestern United States.

Rich Spanish heritages can now be found in California, Texas, New Mexico, Arizona and other western states. What is left in Louisiana? Spanish names are heard, but where is the Spanish language spoken? Where are the Spanish customs?
Are the old "alabados," Spanish songs of praise, sung in any of the churches? Are the traditional dramas—"Los Pastores," "Our Lady of Guadalupe"—done here? Or the later Mexican Christmas custom, "Las Pasodas"? What about traditional Spanish ballads? Newer Spanish or Mexican folk songs or dances? What legends?

**Negro Folklore**

What special religious songs have Catholic Negroes adopted and made their own? In either French or Spanish language? Protestant Negroes were influenced by songs sung in the English language in white churches and on plantations in slave days. Has there been any special adaptations of the Catholic songs in Louisiana?

What special folk tales do the French-speaking Negroes in Louisiana have? In New Orleans? In rural sections? Do Negroes still dance to the drum? Do they do the cake-walk? What other folk dances or Negro games can be found now?

**Street Cries**

New Orleans and other older villages and cities in Louisiana still have picturesque characters with fascinating street cries, although each year there are fewer and fewer. Let's include street cries in all programs. Look for the cries of the street salesmen who have cries for:

- Corn Meal
- Chimney Sweep
- Crab and Fish
- Coal
- Old Rags
- Umbrellas to Mend
- Scissors to Grind
- Strawberries
- Watermelon
- Blackberries

**Search For Musical Instruments And Players**

- Fiddles-Accordions-Banjos-Harmonicas

No one can deny that for some groups records are sometimes practical. Yet, we cannot allow them on the Acadian Bicentennial Festival's programs.

While interest in folk dancing is growing by leaps and bounds, typical musical instruments are being discarded, and records are taking their places. Undoubtedly, if leaders would place more emphasis on the continued use of musical instruments, more of the oldsters would continue to play and more of the younger generation would take them up. Why not try it in your community festival?

An accordion contest was one of the chief features at the recent Crowley
Rice Festival. More than four hundred fiddlers and other folk musicians showed up recently at a Fiddler's Convention in Galveston. Hundreds participate and thousands attend the annual Fiddler's Contest in Athens, Texas. Where are the Fiddler's Contests in Louisiana? Other accordion contests? Even the names of the tunes are fascinating. Do you know:

Leather Breeches  
Sourwood Mountain  
Arkansas Traveller  
The Fox Chase  
The Cacklin' Hen  
Mississippi Sawyer  
Fisher's Hornpipe  
Eighth of January  
Prettiest Gal in the County O  
Bacon in the Smokehouse  
As I Went Over Yonder Pond  
Can't Dance Chicken Foot

Can you find players of the harmonica, dulcimer, banjo, Jew's harp, accordion, balalaika, kankles, guitar, recorder, shepherd's pipes, bagpipe or zither?

Play-Party And Singing Games

In many states English or Anglo-American singing games have never died out. But, generally speaking, they have not been as universally used as have the square dances for a number of years. See how many old timers or youngsters in your community remember these games. The following ones should be found in northern Louisiana especially.

Little Brown Jug  
Old Dan Tucker  
Hog Drovers  
The Miller Boy  
Jump Josie  
Green Gravel  
Weevily Wheat  
Old Betsy Liner  
Jutang  
Skip to My Lou  
Coffee Grown on White Oak Trees  
Jenny Cracks Corn  
When I Was A Young Girl  
Sweet Pinks and Roses

Feature Legends, Real Stories, Tall Tales, Fairy, Witch And Ghost Stories

Many of the same legends and tales can be found in English and French-speaking Louisiana. In many states interest in the more quiet forms of folk expressions have not kept pace with the widespread interest in folk dances of all kinds. Special effort should be made to encourage these forms, especially in the smaller gatherings where they are most logical.

American Square Dance

The term "square dance" also included the "circle" and "line" formations, as well as the "square." Just when this dance became our national dance, no one can say; but there is now question that it is the most popular type of folk dance in our country today. Each region has its own characteristic style which should be consciously encouraged in Louisiana this year, side by side with revival of French folk dances.

There is no better recreational activity for young and old, rural and urban folks than the American Square Dance. What about using the interest already evident in the square dance as a nucleus for a more comprehensive folk activity program in the localities where there are already organized programs?

Where can we find the most interesting square dancers, Louisiana style? Are line and circle dances more popular in Louisiana than the square formation? What are the special figures best liked by most dancers in the state? Is the Texas or Southern Appalachian influence most strongly felt?

<table>
<thead>
<tr>
<th>Ocean Wave</th>
<th>Texas Star</th>
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<tbody>
<tr>
<td>Georgia Rangtang</td>
<td>Indian Style</td>
</tr>
<tr>
<td>Wagon Wheel</td>
<td>Make a Little Basket</td>
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<tr>
<td>Garden Gate</td>
<td>Rope the Cow, Catch the Calf</td>
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Children's Games--Rope Skipping

Children throughout the land have their counting-out, rope-skipping and ball-bouncing rhymes. Do the English-speaking children have these rhymes used in rope-skipping? What similar games are used by French-speaking children--both white and Negro?

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<thead>
<tr>
<th>Shirley Temple</th>
<th>Alligator Purse</th>
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<tbody>
<tr>
<td>Hot Pepper</td>
<td>One, Two, Buckle My Shoe</td>
</tr>
<tr>
<td>Dotty Dimple</td>
<td>Cinderella, Dressed in Yellow</td>
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<tr>
<td>Teddy Bear, Teddy Bear</td>
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</tbody>
</table>

Some of the games were brought from the Old World and are very old; others are new and were made here. Marie LeHaye of Leonville has done special study of Acadian counting-out rhymes and games by white and Negro children. Let's search for them.

Scottish-Welsh-Irish

The influence of Great Britain and Ireland is the chief influence found in folk songs, music, dances and other lore in practically every state. However, little attention has been given to the Irish and Welsh heritages.
Are there any Irish dances or traditional Irish ballads comparable to the Scottish and English ones in this area? Are Irish traditions still carried on in "Irish Channel" communities?

What about Welsh folk songs, religious or secular? Are there Scottish bag-pipes or dances to be found here?

### British Ballads And Folk Songs

Early British colonists brought along their ballads and folk songs which were popular in the British Isles when they set sail for the New World, and landed along the Atlantic coast. Since then their descendants have scattered throughout the country, where many of them have continued to sing the old songs handed down orally from generation to generation, just as the French have handed down their songs in old French settlements.

- Farmer's Curst Wife
- Brown Girl
- The Cherry Tree Carol
- The Two Sisters
- The Cuckoo
- The House Carpenter
- The Lass of Rock Royal
- Our Goodman
- Barbara Allen
- The Wife of Usher's Well
- Froggie Went a' Courtin'
- Come All Ye Fair and Tender Maidens
- Golden Vanity

### Indigenous Folk Songs--Based On Great Britain And Irish Tunes

A wealth of our own folk songs of tragic love, wars, feuds, accidents, deeds of valor and all kinds of incidents in our country have grown up here, many of them based on the Old World patterns. From the list below see which ones you can find in your community. What songs created in other states have been adapted and adopted in Louisiana?

- Rowan County Trouble
- Sam Bass
- Young Charlotte
- Jesse James
- Maomi Wise
- Casey Jones
- Old Smokey
- Springfield Mountain
- I Wonder When I Shall Be Married
- Little Mohea

### Shape-Note Songs-Singing-School

Thousands of singers in the South have preserved their traditional songs and their "fa-so-la" method of singing, which dates back to Queen Elizabeth's time in England. The late Dr. George Pullen Jackson, author of "White Spirituals in the Southern Uplands," and a number of other books on religious folk songs, called the singers "a lost tonal tribe," because of their loyalty to the old scale. A few years ago there were more than 30,000 of these singers in
Texas who have regular weekly singing-schools. The singers sing from the old "Sacred Harp," "Christian Harmony," "Kentucky Harmony," "Missouri Harmony," or other books long used by the singing-masters who were among the first music teachers in our country.

The shape-notes are still sometimes used in Louisiana, but the old books with their lovely old songs are rapidly being discarded and modern gospel songs are replacing them. Help us find the shape-note singing-masters with their tuning forks. Remember the old books are the ones which contain the songs to be used. Here are some of the songs:

- Holy Manna
- Evening Shade
- Hebrew Children
- War Department
- Angel Band
- Morning Trumpet
- I Am Bound for the Kingdom
- Poor Wayfaring Stranger
- Amazing Grace
- Wondrous Love

**Negro Spirituals**

Negro spirituals are perhaps our most beautiful folk songs. The Fisk Jubilee Singers, Fisk University, Nashville, Tennessee, after the Civil War, were the first to call attention to the Negro spirituals which had come into being as a result of the burden of slavery. They should, of course, have a prominent place on all community folk festival programs and at the Acadian Folk Festival at St. Martinville, and on other parish and community gatherings. What distinctive Louisiana spirituals are there which can't be found in other states?

- Swing Low, Sweet Chariot
- Steal Away
- Go Down, Moses
- Roll, Jordan, Roll!
- Father, I Stretch My Hand to Thee
- We are Climbing Jacob's Ladder
- I Couldn't Hear Nobody Pray
- I Know the Lord Laid His Hands on Me

**Work-Songs**

Work-songs should also be included. Can you find Negroes on the docks, or in the cotton fields where united action is needed, and the work-song is used to get work done? Look for:

- John Henry
- 'Gator
- Steel Lay in Holler
- Po' Lazrus
- The Boll Weevil
- Railroad Bill
- Good Mornin', Cap'n.
- Stackolee
Negro Blues--Folk Dances

W. C. Handy, "father of the blues," says that certain blues are folk songs. Can you find singers who know such songs as "Joe Turner Blues," "Long Gone," "St. Louis Blues"? Can they sing with guitar? What Negro fiddlers, banjo, guitar and harmonica players can you find? What tunes of Negro origin are used? Where? Is the Jawbone ever used as a musical instrument now? What about bones rattling? What Negro folk dances are still done in Louisiana? Are drums still used? Where?

Cowboy Ballads

The southwest has made a valuable contribution to America's body of indigenous folk songs in the ballads and songs made and used by the cowboy, our most picturesque pioneer. His songs are of stampedes, bucking broncos, long trails, his companions, and of incidents of the day's work, or gathering around the chuck wagon at night. Are there any cowboys around Shreveport? Do they sing the following songs?

- Little Joe the Wrangler
- On the Trail to Mexico
- The Texas Cowboy
- Goodbye Old Paint

The Cowboy's Christmas Ball
The Chisholm Trail
The Dying Cowboy
When the Work's All Done This Fall

Did "Pecos Bill" come this way? Ever hear his tales?

Sea Chanteys

In the old days when American sailing ships still ploughed the seas, it was the custom of the sailors to enliven both their work and the leisure time with song. The songs were traditional compositions of unknown date and authorship, growing as all folk-song does out of the needs and experiences of men. Chanteys were the work-songs of the sea. It is almost impossible to find those who know the chanteys now. Are there any "dry land" sailors along the coast in Louisiana?

- Santa Anna
- Blow Ye Winds
- Away Rio
- Sacramento
- Blow, Boys, Blow
- Blow the Man Down

Could we find any of the tales of "Old Stormalong," the greatest of the sailors?
River Songs

The river men sang to the dip of oars, the splashing of water, the tug on ropes, the pulsing of steam engine, and the lift of the roustabouts. Many of these songs linger. Let's find them and the singers, if possible, before the voices of the older rivermen are forever silenced. There should be rivermen in Louisiana who know the songs once sung of the packet-boats on the Mississippi River.

Mary Wheeler of Paducah, Kentucky, collected, and the University of Louisiana published many of them in her "Roustabout Songs" and "Steamboat Days." Can we find the following work-songs still used along the Mississippi?

Ida Reed
Skinner, Skinner
She Leaves Memphis
John Gilbert
Joe Fowler Blues
I'm Working My Way Back Home
Alberta, Let Your Hair Hang Low
Dile Duke See the Tie Pile
I'm Goin' Down the Rivuh Befo Long
I'm Alabama Bound

Can we find someone to demonstrate "soundings"? Miss Wheeler first heard them on the third "Kate Adams," with a Negro man calling out the measurements, from which "Mark Twain" got his name.

German Traditions

Are German traditions strong in Louisiana? German singing societies have been in existence in a number of states for about as long as Germans have lived in the country. Are there individual singers who sing the German folk songs? Have the fairy tales collected by Grimm Brothers of Germany been handed down traditionally to the German-Americans in Louisiana? Can German recorders and German brass bands be found here?

Is the "Wurst Jager's Parade" held on the eve of Lent in German communities in Louisiana? How many of the German dances are carried on here? Can you find the following dances?

Landler
Schulplattler
Windmuller
Fohringer Kontra
Herr Schmidt
Fundinella

Czech, Polish, Greek, Scandinavian, Italian, Jewish, Chinese, Japanese Lore

There can be no doubt that the deeply-rooted folk traditions have been the ties that have bound many of the Europeans to their native lands and to each other, as countries have been divided and sub-divided by conquerors for several centuries.
It is impossible to go into details about the different kinds of folklore brought to Louisiana by later immigrations. However, a number of these groups are now "old Louisianians." We hope that all will take part in both the Acadian Bicentennial Folk Festival and the community gatherings in the state.

Try to find the stories behind the dances, songs and other customs, and the significances they have to those who have inherited them. Unless we carry forward the fundamental characteristics of the folk creations of our various ethnic groups, they have no value in giving us understanding of the national or racial group to which the dance, song or tale belongs.

Is the "Polish Wedding" done in Louisiana? The "Czech Wedding"? What about an Italian "Festa" scene? What Scandinavian dances and customs such as "Saint Lucia" are carried on here? What Jewish music and dances are done? The Israeli or older Jewish traditions? What folk dances or songs of the Japanese and Chinese? What legends? Superstitions? Children’s rhymes, ghost or witch tales? What musical instruments are there among those who came to Louisiana within the last generation or two?

French Foods

Typical French food will be a part of the Acadian festival in St. Martinville. The recipes for these famous French dishes listed below can be found in "Recettes du Petit Paris de l’Amerique" by Carmen Bulliard Montegut, at Andre Olivier’s Evangeline Museum in St. Martinville.

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Arts And Crafts

St. Martinville And Other Fairs And Festivals

All of folklore is not in stories, songs and dances. Folklore also includes folk crafts and arts. Certain tools and implements are eloquent. The splash of old churns, the whirr of spinning wheels, the click of knitting needles, the grind of the coffee mill, the ring of the blacksmith anvil — all tell their stories. Any of these items should be gathered and exhibited at festivals and fairs at their regular annual gatherings.

Handicraft exhibits should play an important part in the Acadian Folk
Festival. Exhibits might include patchwork quilts, woven coverlets, embroidery, hooked rugs, beadwork, basketry, metal work, carving, pottery, weaving and any other folk arts and crafts.

It is always interesting to see actual demonstrations. Can you find a loom and a weaver, a wood-carver, a potter, or some other persons who can give demonstrations in connection with exhibits in your own locality and at St. Martinville? What about collecting as many of the arts and crafts and historic objects for museums, either your own or at the Acadian House Museum in Longfellow-Evangeline State Park, St. Martinville?

**Museum Activities**

Andre Olivier of the Evangeline Museum, St. Martinville, has a most valuable collection of arts, crafts, books, documents and other historic souvenirs of early United States and Louisiana, which he has been collecting for the past thirty years.

The Acadian House Museum in Longfellow-Evangeline State Park, St. Martinville, has many interesting exhibits; and the Craft House in the Park houses Acadian arts and crafts gathered by Louise Olivier, who has exhibits in various localities.

Arrangements have been made by Miss Olivier, director of the LSU Acadian Handicraft Project, for exhibits to be made available to schools of the state. For Acadian craft exhibits and descriptive material, write Mrs. Hugh Daspit, Acadian Craft Shop, St. Martinville, Louisiana, or Miss Loretta Rupp, LSU Acadian Handicraft Display Room, Louisiana State University, Baton Rouge, Louisiana.

**Bibliography Will Be Available**

A selected bibliography following the outline of "Search for Material" will be available soon. Inquire from the office of the Acadian Bicentennial Celebration, St. Martinville, Louisiana.

**Suggestions For Organizing Community Folk Festivals**

will also be available to leaders. Send all inquiries or information to the center from which Acadian Bicentennial Folk Festivals throughout the state will be coordinated.

Sarah Gertrude Knott or Carmen Montegut

c/o Acadian Bicentennial Celebration

Board of Education Building

St. Martinville, Louisiana